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ABSTRACT

This issue contains five articles dealing with teaching English as a second language. "Distinctive Features of Written English" by L. E. Henrichson discusses the special instruction that is needed if a student is to learn to write well. "In-Class Dynamics in TESL" by J. B. Alter presents a technique for spontaneous oral discussion on newly introduced topics. "An ESL-ABE Video Tape Bank" announces a set of fifteen color video tapes, developed by Palomar College, San Marcos, California, which can be borrowed or purchased and which deal with a variety of practical strategies and techniques. "Report on the 1978 TESOL Convention" by T. G. Huebner comments on the presentations and workshops at the convention held in Mexico City in April. "The Strip Story: Making it Work" by M. James discusses this method of teaching proper sequencing and applies it to other language activities and objectives. Finally there is a review of the book "Life, Liberty and the Pursuit of Happiness" by Alice C. Pack. (AMH)

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DISTINCTIVE FEATURES OF WRITTEN ENGLISH

by Lynn E. Henrichsen

One of the most recent revolutions in the teaching of English as a second language is a renewed emphasis on the teaching of writing skills. The wave of "language is speech" (interpreted in practice by many to mean that language is *only* speech) having passed by, ESL teachers are recognizing that the practice of postponing instruction in writing until after considerable fluency in speaking has been achieved is not consonant with the immediate needs of many ESL students.

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As writing recovers importance, teachers of English as a second language are also coming to realize that good writing is more than just speech written down, that writing requires special teaching approaches and materials designed to develop in the speaker the additional skills necessary for good writing. Especially in the case of expository prose—the type of writing most often required in professional and academic settings and the type of writing referred to in this article—it is not acceptable to assume that a writer merely writes down the sentences that he imagines he would say as a speaker. Neither can it be assumed that "the differences between spoken and written languages are for the most part obvious and need not be commented on here" (Carroll: 1964, 47).

It is possible, of course, to write down what someone has said or plans to say. It is also possible to read aloud what someone has written. Neither of these two acts, however, is typical of the common uses of speaking and writing. The simple test of trying to transcribe a lively conversation between two or more discussants should be enough to demonstrate this fact. Even though the conversation may be academic in nature, the transcription will be far different from what might have been produced had the participants been asked to write down their views. Another test, the reading aloud of a passage from a textbook or journal to a companion or audience (often

putting them to sleep) should convince any doubter that expository prose is not "merely speech written down and frozen."

The discovery that the written language is different from the spoken language is not new, of course. Over a decade ago, William G. Moulton explained that "once a written form of a language has evolved, it tends to some extent to develop into a special language of its own, partly divorced from speech. Written English is by no means identical with spoken English" (Moulton: 1966, 15).

Moulton also noted that special instruction beyond that dedicated to teaching the student to speak is needed if a student is to learn to write well in a second language. "Though all of us know spoken English marvelously well by the time we enter school, we spend a good part of the next twelve years learning the proper form of written English . . . . We cannot expect to learn to write another language properly (except in its simplest forms, as in personal letters) without a comparable amount of training" (Moulton: 1966, 16).

Special instruction in the writing of English must begin with the assumption that writing and speaking in English are somewhat different systems requiring different skills. Making this assumption, however, is not enough. It is also necessary to specify the ways in which writing and speaking are different and the ways in which they are the same. As might be expected, the more one gets into the task of describing the differences between the two systems, the more involved it becomes. Fortunately, though, most of the more abstract differences can be traced to three quite concrete sources: medium, time, and distance.

MEDIUM

Medium is perhaps the most obvious of the differences between speaking and writing. The natural medium of speech, of course, is the air which surrounds us and the vibrations it carries from mouth to ear. Writing, on the other hand, is most often done in black and white on paper. This very basic and very obvious difference leads to others which are less apparent.

The first of these differences is that a system of writing and conventions of spelling must be learned, a rather formidable task in English but one which cannot be overlooked or passed over lightly in teaching ESL, especially in the case of students whose native writing system is not the Roman alphabet. When the orthographic system reflects the phonological system of the language as imperfectly as it does in English, instruction in this area is particularly important.

Another important difference is that writing lacks the non-verbal clues to meaning which do a great deal to facilitate or enhance communication in face-to-face situations. Hand gestures, body postures, and facial expressions—all noticeably missing in writing—must be compensated for by some other means if miscommunication is to be avoided.

Also missing is the intonation of the spoken language. For example, *You like oysters* can be a yes-no question in spoken English when given a rising, question intonation (*You like oysters?*). When written, however, it is difficult for it to be anything but a statement unless preceded by a *Do*. The auxiliary shift which results in *Do you like oysters?* is a simple example of only one of numerous syntactic devices which are employed in written English to compensate for the lack of intonation.

Punctuation is another way of compensating for the absence of phonological suprasegmentals in written English and constitutes one more complex system which must be learned by the writer. Leaving out the commas in *Grandpa, said grandma, snores a lot* results in a very different meaning—*Grandpa said grandma snores a lot.* If the pauses and different intonations present in a spoken utterance are not indicated by punctuation in the written version, miscommunication may result. Important as these devices are, however, the student writer seldom learns them through exposure alone. Quite obviously, if he is to use them correctly in facilitating communication and avoiding miscommunication, he must receive instruction in their proper use.

Another very important difference related to the different media used in speaking

and writing is a result of the stress-timed rhythm common to spoken English. As spoken words are compressed, contracted, and reduced to fit into the nearly equal intervals between sentence stresses, they often come dangerously close to disappearing. Very often, when a person writes, some of these reduced function words (which are dropped or nearly dropped in normal speech) are omitted. For example, the sentence *I had better go* is often spoken as *I'd better go* with a reduced, unstressed /d/. Writing down what is spoken may result in something like *I better go* with the reduced function word omitted. Although spoken English requires the reduction of such words, their omission in writing is considered a serious error. Written English produces more equality in the representation of words, and even the unstressed function words must be present in writing.

A final difference stemming from the medium used for written communication is that writing is semi-permanent, not transient. The spoken word is fleeting, but writing lends itself to preservation for indefinite lengths of time, ranging from a few minutes to several centuries. Until the advent of audio recording technology in the last few decades, this permanency was a unique and distinct advantage of writing, allowing languages (such as Latin and Hebrew) which have been virtually dead for the purpose of oral communication to continue to be used in written form and, in the case of Hebrew, revived in spoken form (Rabin: 1971, 101). Writing's traditional ability to be preserved allows the writer a number of advantages, but it also burdens him with extra responsibilities and difficulties, some of which will be discussed in the following sections on time and distance.

TIME

Writing not only lasts longer than speech; it also takes longer to produce. That people write considerably more slowly than they speak is not a very startling observation. Nevertheless, this basic difference leads to another important distinction which must be made. Because writing takes more time to produce and its product may be preserved, it is often expected to exhibit evidence of more thought and care.

At the same time, it loses much of the spontaneity of speech. While conversations often ramble without direction, writing is usually expected to evidence purposeful, careful selection and logical organization of information--factors considerably less important in common conversation. In much writing, however, thoughtful organization is not only possible due to the reduced speed of writing, it is expected.

DISTANCE

Very often, writing is used for long distance communication. The distance may be more than physical, however. Temporal, physical, and social distances all enter into consideration.

TEMPORAL DISTANCE. As has already been discussed, writing may be preserved indefinitely. What is written today may be read tomorrow or years from now. This preservability tends to make writing more linguistically conservative. Written English seems to be more insulated against fads in lexicon and usage than is spoken English. Few people continue to say *Gee, that's swell!* today, although the expression was commonly heard a generation or two ago. Even in the phrase's heyday, however, it would have been difficult to find it in serious prose outside of dialog.

The ability to communicate across time, into the future, places a special responsibility on the writer to organize his thoughts and to present them carefully. With this responsibility comes an advantage unique to writing--written English may be edited. That is, it may be written down, thought over, and then improved by rewriting. The writer may edit the original material shortly after writing it, or he may put aside what he has written, returning to it after time has elapsed in order to take a fresh look at it. Editing is a luxury not available in most speaking situations. Hence, the false starts, fragments, hesitations, digressions, and ungrammaticalness common in conversations are usually overlooked, but they are not so easily excused in a piece of writing. Finished writing exhibits little tolerance for such features. Students must learn that editing

(continued on page 12)

... of audience (often

IN-CLASS DYNAMICS IN TESL

by Jason B. Alter

I would like to share some techniques that I have developed to dynamicize the language classroom. The instructor must gear his delivery to the clientele, but I have found these techniques to be efficacious.

For want of a better term, I some time ago coined the word "spont" (spontaneous participation, orally, on newly-introduced topics) to apply to the technique of planned spontaneity in the classroom. One need not limit sponting to TESL; I contend that it can rejuvenate any language-learning classroom.

Recently, I gave a talk at a workshop on E.T.C.H. (English Through Cartoon Humor). Here I propose to spont with this mere title, to provide insights into the system.

I might ask the class for words that rhyme with "etch." From the list, we can mention the homonym "wretch." Students can be asked to make questions or statements with any of the rhymed responses; questions are preferred, for then another student can be called on to answer.

Pronunciation practice can proceed by contrasting "etch," "itch," "each," and "ouch." Here again, rhyming words can be elicited for the last three. Rhyming is not frivolous; it checks on sound discrimination as well as on vocabulary control. As for "ouch," one can probe as to equivalent expressions in the student's own language.

Sponting allows the teacher to create a fast-paced language-learning environment. There is no dead time. The class is involved totally, every minute of the class hour.

Next, we look at the letters of E.T.C.H., as well as at the words that each letter represents:

"E" Ask the students for any word that begins with an "e." The teacher can then spont from the student's free response. The possibilities are endless. It's spontaneous, because no one knows exactly what the cue will be, as this depends on the student's self-produced response.

Words can be spelled backwards to spell other words or to spell themselves: "pots" = "stop"; "trap" = "part"; "level" = "level." There are a few words of four letters that can be spelled inside out: "time" = "item"; "Edna" = "Dean"; "mane" = "amen." Consider the cultural overtones of the expression: "He uses a lot of four-letter words." In most other languages, no epithet would be implied.

Take the word "English," and discuss these:
A. He put English on the ball.
B. He tried to use body English.

Ask for other languages that end in "ish," such as Danish, Spanish, or Finnish. Differentiate between "Spanish" and "Spaniard." What is a prune danish? Compare "Finnish" and "finish:" what is a finishing school? Culture again. Mention the old saw that "the United States and Great Britain are two nations separated by the same language."

"T" "Through" can be contrasted with 'thru," and the comparative unacceptability of the latter in formal written English can be noted. Then, the notion of register can be dealt with: how do we talk to a preacher, and how do we talk to our roommate? As the current song asserts, "it goes on and on."

Note the highway sign: No Thru Traffic. Here "thru" is an adjective. Let the class get experience making their own sentences using "through/thru" in various ways. Note the homonym for "through": "threw." Ask for other words that follow this prototype: "know/knew"; "grow/grew"; "blow/blew." Mention some two-word verbs with "throw": "throw out," "throw over," "throw up" and the idiomatic meanings of these.

"C" Compare "sea" and "see," and the plurals of all three: "C's," "seas," "sees," as well as See's (candy), and "seize." Note the exceptional spelling of the last, violating the "I-before-E" rule. Another intriguing spont is to ask for homonyms across languages.

(continued on page 14)

AN ESL-ABE VIDEO TAPE BANK
A Review

A set of color video tapes developed by Palomar College (San Marcos, California) and dealing with ESL-ABE classroom strategies has recently been made available to other educational institutions. The fifteen tapes, which can be borrowed or purchased, deal with a variety of practical strategies and techniques, from using puppet dialogues to preparing students for job interviews.

The professional quality tapes are well-produced, and all of them follow a similar format. They begin with an introductory discussion of the particular strategy featured in the tape. This introduction (approximately ten minutes long) is followed by what for many viewers will be the most valuable part of the tapes, an actual classroom demonstration of the strategy or technique. The students are real, and the teachers are real—doing a good job generally, but also commiting errors in the process. The demonstration is often presented in two or more sections with a discussion or commentary between sections. Each tape ends with a narrative interview with the classroom teacher-demonstrator conducted by another teacher. This final discussion is usually more meaningful than the preliminary one, for the viewer now knows what the discussion is about, having viewed the demonstration. It must be mentioned, however, that in some cases the theoretical discussions do not match the demonstrated practices.

The tapes cover a wide range of strategies and, although experienced teachers could benefit from viewing them, they would be especially good as part of a training program for beginning teachers in the ESL-ABE field. The varied approaches presented in the tapes suggest the great number of possible techniques and/or strategies available to the teacher of adult ESL students.

The fact that each technique is demonstrated by a competent teacher allows the viewer to see not only *what* can be done in the classroom, but *how well* it can be done.

The quality of the demonstrations and discussions varies, of course, with each tape—some are clearly better than others. A subject area index of the tapes, a listing of tape titles (in numerical order as listed by the producer), the running time of each tape (in parentheses), the name of the featured demonstration teacher, and brief comments on each strategy follow.

TAPE INDEX BY SUBJECT AREAS

Primary Content of Demonstration Lesson	
Structure:	2, 5, 6, 9, 12, 14
Dialogues:	3, 8
Pronunciation:	1
Adult Basic Education:	4, 10, 11, 13, 15
Literacy:	7, 11
Coping/Survival Skills:	10, 13, 15

Level of ESL Demonstration Class	
Beginning:	3, 6, 7, 9, 14
Intermediate:	2, 5, 9, 12, 13
Advanced:	1, 8
Multi-level:	15

Level of ABE Demonstration Class	
Beginning:	
Intermediate:	11
Multi-level:	11, 13
	4, 10

1. *THRICE Technique for Accent Improvement* (67) Patricia Regdon

An acronym for a set of rules which students then use as a tool to modify their accents themselves, THRICE is an unbelievable monster. It has nothing to do with the number three, and the letter *T* alone stands for "Tongue down, jaw loose, mouth half open, palate control." Another way of talking *about* the language, THRICE may have some value for advanced, linguistically astute students, but its value for normal students is questionable. Translating sentences in Punjabi and English (and a dozen other languages) while analyzing them for vowel value, consonant value, rhythm, intonation, pitch, and voice control is a field linguist's dream, but it would seem to be a

confusing nightmare for the inexperienced teacher and the average ESL student.

2. *Creativity Exercise for Grammatical Structures* (28) Alisa Blatt

A graphic stimulus reminiscent of one of Roger Price's "Droodles"–a simple line drawing such as a semicircle on a line which may be a sunrise, a mountain, or a fried egg viewed from the side–elicits a variety of responses from students following the pattern *It looks like*_____or *It reminds me of*_____. Students working in small groups write down what they say, and the teacher in turn writes these sentences on the chalkboard. Creativity stimulators are not limited to graphics alone, however. Students also write about all the possible uses that they can imagine for a spoon, a shoelace, etc. The technique seems to give the creative student a lot to say (or write), but the teacher must still resort to other methods to help him produce language correctly.

3. *Puppet Dialogues* (37) Barbara Miller-Franklin

An entertaining way to teach and learn English using puppets focuses attention away from the students themselves, lessening any hesitancy they might have to speak. The puppets also provide a situation which makes the dialogues more meaningful and easier to learn and remember. However, many adult students may view the use of puppets as a juvenile activity. Another drawback which should be noted is the use by the teacher of hand gestures which are offensive to members of many Polynesian and Asian cultures.

4. *Individualized Learning Center for Basic Subjects* (25) Tom Miller

This tape presents not a technique but a program–an open entry, open exit laboratory in which the adult student is accountable and involved in non-threatening learning activities. A system for maintaining student progress is also discussed.

5. *Cuisenaire Rods for Structures* (48) Rhoda Pack Curtis

Gattegno would wince at this very loosé (but not *all* bad) take off on The Silent Way. Using oversized cuisenaire rods to cue changes in manipulative pattern drills, the teacher is a facilitator of learning, *not* a model.

6. *Total Involvement–Commands* (38) Alisa Blatt

This technique closely resembles James Asher's Total Physical Response. Students–involved at two levels, mental and physical–must listen to commands, comprehend them, and then respond orally and/or physically. Besides possible cultural kinesic problems with orders such as *Scratch your*_____, the real limitations of this technique are the number of appropriate situations and commands which can be engineered by the teacher.

7. *ESL Literacy* (40) Jack Wigfield

Jack Wigfield enthusiastically and convincingly demonstrates his own technique for aiding ESL students to read and write through the use of literacy dialogues, reading passages, etc.

8. *Situational Dialogues–Conversation Technique* (30) Rhoda Pack Curtis

In this recommended tape students write their own dialogues after a stimulus phrase and situation are provided by the teacher. Later, some students present their dialogues to the class, and follow-up activities are suggested.

9. *Photo and Signal Cards–for Oral Fluency* (47) Yves Jacot

This tape presents a good way for the teacher to direct the students as they generate a variety of structures based on a visually presented situation. The investment in materials (photographs and signal cards) may be offset by the advantages. The teacher does not dominate the class, and the students do not lose touch with reality as they practice English.

10. *Consumer Education–Money Management* (41) Juliet Crutchfield

Concentrating on money management related to the needs and wants of the students, this lesson deals with a topic of great

importance to many ABE students, but it cannot be considered an ESL lesson except as students utilize English in the discussion about budgeting.

11. *RMI–System for ABE Literacy* (50) Kirk Ullery

Using the Reading Miscue Inventory system, the teacher works with a very small group of beginning students as they talk about their interests and experiences. As they talk, the teacher composes their sentences on the board, thus producing a "text" for practice reading in the class. The students copy the "text" for later practice at home. In a second demonstration with an intermediate level student, predictive skills important to reading are developed. (In a class with more than three or four students the approaches presented in this tape would have to be modified considerably, if not abandoned.)

12. *Towards Independent Oral and Written Performance* (40) Sharon Meeker

After the teacher provides a topic ("My Best Friend") and question words (*what, when, how,* etc.) the students come up with appropriate questions which the teacher writes on the board. Errors are indicated by the teacher, but the students themselves correct them, for no model is provided by the teacher. The same questions are asked of different students who respond with a variety of answers. A confusing use of capital letters by the teacher detracts from this otherwise good demonstration lesson.

13. *Job Interview–A Student Centered Approach* (45) Nicholas Kremer

Once again, the students help create the lesson which is built around a meaningful, task-oriented situation. Drawing on their communal pool of knowledge, learning by trial and error, and practicing unrehearsed dialogues, students prepare themselves for survival situations outside the classroom.

14. *Structure The Silent Way* (40) Joseph Hards

A modified Silent Way is presented in this tape. Teacher modeling is reduced but not eliminated, gestures of approval are used, and teacher comments also break his silence. The demonstration is marred by a crying baby somewhere in the room–a realistic but distracting touch. The introduction to the demonstration concentrates more on *what* is done than on *why* it is done. This attention to the outward trappings and not the substance is a common defect of discussions of Gattegno's Silent Way.

15. *Coping Skills for the ESL Student* (47) Lotte Marcus

Dramatic teleplays about confrontations with immigration officials are presented in this demonstration. The teacher often resorts to Spanish with her homolinguistic class of Spanish speakers. In this non-academic, survival-level class, students learn two things at once, English and immigration regulations. A number of innovative (and sometimes expensive) ways of involving the students are shown.

A brochure to assist users of the taped materials is also available. It suggests previewing and post-viewing activities which complement the viewing of the tapes.

Previously available directly from Janet R. Hafner, project director at Palomar College, the tapes should now be requested from the ICEDS Center in San Diego (Dr. Mac Swengle, ICEDS Project, 5350 University Avenue, San Diego, California 92105). Tapes (available in two formats, ¾-inch cassette or ½-inch reel to reel) may be borrowed and duplicated locally, or they may be purchased. A maximum of three tapes may be borrowed at a time, and they must be returned promptly after the scheduled showing date. Purchase prices for the tapes run from $118 to $225 each. If purchased separately, a complete set of fifteen tapes would cost $2537, but the package price for the complete set is $2400. If your teacher-training needs (and your budget) are substantial, that price may be well worth paying. Before making such an investment, however, prospective purchasers are advised to preview the tapes themselves.

LYNN E. HENRICHSEN

REPORT ON THE 1978

From ordering breakfast in the morning to bargaining for souvenirs in the evening, many of the English teachers attending the Twelfth Annual TESOL Convention (present writer included) got a small taste of what their limited English speaking students experience from day to day living in a foreign language environment. The 1978 convention, which attracted over three thousand teachers, administrators, researchers and publishers from forty-eight countries, was held from April 4th through 9th at the Hotel Maria Isabel in Mexico City. This marked the first time in the organization's history that its annual convention was held outside the United States.

Although a renewed empathy for their students was one benefit the non-Spanish speakers could take home with them, the convention presented a program as large and diverse as the Mexican hosts were hospitable. There were almost 250 presentations (selected from over 400 proposals) during the five and a half days. At times twenty or more workshops, colloquia, minicourses, and papers were being presented simultaneously, making it very difficult to decide what to attend. Graduate students had a particularly wide selection, with breakfast seminars providing a chance for them to meet informally with leaders in the field, chosen on the basis of a poll taken among graduate students prior to the convention. They could also take advantage of a special graduate student seminar, designed to give them an opportunity to exchange ideas and insights on their thesis/dissertation topics. In addition, an employment clearinghouse was open daily for job hunters to examine descriptions of job openings and arrange for interviews.

A publishers' exhibition, in which over forty publishers participated, provided *convencionistas* with the opportunity to examine the latest published materials for TESL/TEFL/TSESD. Many of the publishers scheduled commercial demonstrations of their materials so that one could see just how they were intended to be used. These demonstrations ranged in format and subject matter from conventional discussions, such as the one on how to teach reading to advanced students by *Libreria Britanica*, to a demonstration of jazz chanting, the setting to jazz music of colloquial English as a teaching tool, by Oxford University Press and a presentation on how to use instant photograpny in the classroom by the Polaroid Corporation. In addition to the demonstrations, many of the publishers scheduled times when their authors or editors would be in the publishers' booths to answer questions concerning their materials.

Thomas G. Huebner is a PhD candidate in Linguistics at the University of Hawaii and teaches in the Hawaii English Language Program (HELP) at that university.

While the days were filled with official business and academic pursuits, the evenings were reserved for socializing. Tuesday evening, MEXTESOL, the Mexico affiliate, hosted a Margarita Fiesta at the *Instituto Mexicano Norteamericano de Relaciones Culturales*, (the 1978 TESOL host institution. The party was complete with mariachi bands, folk dancing, and free margaritas. Friday evening was the Presidential Banquet, again with music and folk dancing, followed by a dance in the hotel ballroom. Publishers' cocktail parties filled in the evenings in between, and it became good sport among convention goers to find creative new ways to wangle invitations from publishers. A travel desk, set up in the hotel lobby, arranged half-day city tours for those who elected to take the time away from the convention. But the highlight of the social calendar was a special performance of the Ballet Foklorico at the *Palacio de Bellas Artes* on Saturday evening. The troupe

TESOL CONVENTION

by Thomas G. Huebner

lived up to its international reputation, but just the opportunity to see the Palacio, with its Tiffany glass proscenium curtain, was worth the price of the ticket.

All of this, however, was accessory to the core of the convention: the presentations and meetings. The number and variety of the presentations make it impossible to do justice to any one of them in a review of this length, but a quick glance at some of the areas covered may entice some readers to pursue one or two of these areas further on their own.

Mornings were usually reserved for workshops, colloquia, and minicourses of from three to twelve hours, afternoons for language minicourses and the presentation of 30-minute papers. For those *convencionistas* wishing to get a start on a foreign language while observing methodology from the other side of the desk, there were minicourses in Introductory French, Spanish, and German, using the Silent Way, C-L/CLL, Comprehension Approach, and Suggestopedia methods. For others, there were 12-hour workshops and colloquia such as Eskey, Beebe, Buckingham and Marshall's "Applied Linguistics for the Classroom," which introduced such concepts as competence vs. performance, deep vs. surface structure, and behaviorist vs. cognitive code learning models to classroom teachers with little or no formal linguistics training. For researchers, a colloquium on "Classroom Centered Research" by Fanselow and Allwright provided a forum to discuss conceptual and methodological issues in L2 research, and a workshop by Flahive and Perkins on "Research Designs and Statistics for Second Language Research" introduced researchers to widely used experimental designs and statistical techniques. Roger Anderson chaired a 12-hour colloquium on "Acquisition/Use of Spanish/English as a First/Second Language, a particularly timely topic in light of the convention site and the growing urgency to address the question of language education for the large Spanish speaking population in the U.S. Teachers and researchers were brought together to discuss what each had to offer the other in Scovel, Schacter, and Bruder's minicourse on "Introducing Teachers to Language Learning Research."

Other workshops and papers covered almost all aspects of language teaching and language learning, from the axiomatic assumptions about language, education, and the brain, through procedural questions of materials selection, preparation, and presentation to implementational questions of tricks, techniques, and teaching aids. A number of papers dealt with our assumptions about the nature of language and their implications for language acquisition. Patricia Carrell's paper, for example, proposed that the linguistic distinction between assertion and presupposition is real and must be acquired by foreign language learners, while Schacter, Rutherford and Watabe reported that the distinction between subject prominent and topic prominent languages is one which manifests itself in student errors. Schumann examined the analogy between second language learning and pidginization, creolization and decreolization, while two papers, Selinker and Lamendella's and Sheen's, explored the nature of fossilization in second language acquisition. Seliger looked at correction behavior in L2 learners to gain insights into their sentence generating strategies. Huebner examined variation using a sociolinguistic paradigm and concluded that interlanguage is systematic. All of these papers looked at language learner production for insights into the learning process.

The relationship between politics and TESOL was examined by Judd, who explained how national language policy affects attitudes of teachers, administrators and students. Lupo and Alatis showed in a very specific way how national and international interests and federal commitment of resources affects educators' decisions regarding language programs in Florida.

Lamendella's "The Neutral Basis of Pattern Practice" explained the failure of pattern practice as a teaching technique in neurological terms. During repetitious tasks, the brain's higher level language processing systems simply tune out.

At the methodological level, there were explanations and descriptions of methodologies employed in various programs, such as Bode and Sferlazza's report on the Silent Way used in an intensive program at USC, Mohan's description of task-centered language programs in Canada, and Schwabe's paper on a self-monitoring program at U.C.-Davis. There were also experimental designs involving methodology, such as O'Brien's on the suggestopedic method, Ryan's on the C-L/CLL method, and Samii's on an integrative approach to TEFL.

McFadyen addressed the problem of when, where, and how to introduce reading into a bilingual education program. Papers on reading also included reports on research designed to help understand what we really do when we read, such as Araman's and Reitzel and Limtrakorn's. Descriptions of reading programs included Olshtain's of a self-teaching program in Israel. Presentations involving materials included Crymes' workshop, "Vocabulary Instruction," which focused on the development of vocabulary exercises based on reading texts. Ebel's paper concentrated on materials and techniques at the elementary school level. McAlpin's "Overhead Projectors and Language Laboratories in Teaching Reading" is self-explanatory, while Selekman and Kleinmann advocated the inclusion of a communicative interaction/problem solving activity into the reading lesson.

In other subject areas, Peppin and Krumm described the Georgetown University American Language Institute's use of charts, graphs, and tables from newspapers, journals, and academic texts to teach writing, while Cramer presented a workshop in creative writing for the ESL/EFL student. Teaching grammar in an interesting way received attention in MATSOL College Roundtable's discussion on imaginative language exercises and in vanNaerssen's ESL grammar games."

Some of the most imaginative presentations of the convention were to be found among those which explored new techniques for teaching ESL/EFL. In addition to papers on using conventional teaching aids such as overheads, language labs, flannel boards, and tape recorders, there were presentations on the use of puppetry (Jennings and Tamura), jokes (Trachtenberg), soap operas (Black), news broadcasts (Brinton and Gaskill), films (Levert and Chasles), and computers (Strei and Otto). There was also a description of BYU-Hawaii's individualized English skills resource center by Pack, and a British Council film on the use of "activity day" in language learning.

Other papers included those on teacher training, testing, teaching Standard English as a second dialect, and bilingual education, with descriptions of bilingual education programs in Micronesia by Gibson and Emensiochl, in Hawaii by Oksendahl, and in Pennsylvania by McDivitt. Papers on English for special purposes included, in addition to the expected English for Science (Boggess and Brownscombe) and engineering (Takubo) students, English for bankers (Peterson and Kott), English for job applicants (Goldberg), and English for Iranian army helicopter pilots and mechanics (Friday and McLeod).

Plenary sessions were held every day just before noon. Two worth special mention were the panel chaired by Karl Diller consisting of Gattegno, Racle, and Winitz on three methods for language teaching, and a retrospective look at TESOL over the past twelve years by H. D. Brown, editor of *Language Learning*, and Crymes, past editor of the *TESOL Quarterly*. The diversity of TESOL as an organization was apparent from these papers. If this year's convention is any indication of the directions the organization will be taking in the next twelve years, the editors of those two journals will have a considerable task to perform at the 1990 convention.

Abstracts of the papers presented at the convention are printed in the convention program book. Many of the papers will be printed in *On TESOL '78* (Blatchford and Schacter, editors). Other papers may be available upon request from the authors, whose addresses are in the convention book.

The 1979 conventon will be held in Boston. See you there.

THE STRIP STORY: Making It Work For You

by Mark James

Many teachers are familiar with the strip story, which was invented by Robert E. Gibson in the early 1970s, and its effectiveness in teaching ESL students the proper sequencing of ideas in a paragrapl. or story.

The method is quite simple. One needs only to type up a story sentence by sentence--one sentence to a line--and then cut the paper into strips with one sentence to a strip. A strip is given to each student, who must memorize his sentence and return the strip to the teacher. When all have memorized their sentences, they go about the classroom repeating their sentences to one another, trying to put the story back together in its proper sequence (at this point the teacher sits down and remains quiet).

Gibson states that the strip story is valuable in that it creates a real communicative setting. That is, the students are not just repeating a series of sentences such as "Where are you from?" I'm from ——," etc. The student knows full well where his classmate is from. Real communication, according to Gibson, is one which communicates unpredictable data (Gibson, *TESOL Quarterly*, IX, 2, June 1975).

The strip story has other uses besides teaching the idea of proper sequencing. One particular use for which I have used the strip story is in teaching the "when words," or those words which show a relationship in time, e.g., *before, at last, after, since, consequently, until,* etc. The following story is an example.

Captain Cook: Pacific Discoverer

Captain Cook was a great voyager and discoverer.

While sailing around the Pacific on the *Resolution*, he discovered many islands.

During his last trip to the Pacific in 1779, he came to Hawaii.

After anchoring in Kealakekua Bay, he came ashore.

While on shore, some of the natives stole one of his small boats.

Captain Cook tried peacefully to obtain the boat.

Since some of the sailors were left behind, they panicked and shot one of the natives.

Then the Hawaiians become furious.

Consequently, this led to a battle at the beach.

Before Captain Cook could get to the safety of his boat, he was killed.

The sailors managed to reach the boats and paddled to safety aboard the *Resolution*.

Captain Cook met his death because of the carelessness of his crew.

By getting the students to interact socially with each other, the strip story helps to set the foundation for a comfortable and healthy learning atmosphere in the classroom. During the first several days of the class, the establishment of this atmosphere is very important, especially if the students come from a wide range of cultures and backgrounds.

Another benefit of this exercise is the fact that a student's pronunciation mistakes are often corrected by other students during the exercise. Listening comprehension is also improved in that the students are forced to listen to and understand the other students.

The strip story can also be a new and exciting way for students to learn and review coordinating and subordinating conjunctions and relative pronouns. Tied in with these, of course, are compound and complex sentences. These grammatical points can be taught by dividing the compound and complex sentences in half and instead of giving full sentences giving half sentences to each student. The students must pair up the two

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Distinctive Features of Written English

(continued from page 3)

is not just a luxury; it is a responsibility.

Another time-related advantage of writing is that the material is still there for the reader to go over again after he has finished reading a sentence or passage. When the medium of communication is paper and ink, *readback* is possible. Thus, if a reader does not understand a word, he may pause and look it up. If he fails to grasp the meaning of a difficult sentence or a heavy passage, without bothering the writer he may go back and read it again. It is theorized that this ability to read and re-read results in a diminished need for repetition in writing. Indeed, although the hypothesis remains to be proven conclusively, an important difference between speaking and writing may be the reduced redundancy in writing allowed for by the particular properties of its medium.

The readback feature is a mixed blessing for the reader, however, for the writer may take advantage of it, loading sentences with compounds and complex embeddings to the point where they may be nearly incomprehensible to a reader accustomed to the types of sentences used in speaking. The student of written English needs to develop the skill of comprehending structurally loaded sentences. Then he must learn to produce them correctly, putting the elements together in the right way.

In addition to this structural loading, writing's readback feature also allows considerably more semantic loading than is permissible in speech. "Ideas that are too confusing or too complex to be communicated orally can often be communicated in writing. In Lewis Carroll's *Through the Looking Glass*, the Red Queen asks Alice, 'What's one and one and one and one and one and one and one and one and one and one?' 'I don't know,' replies Alice. 'I lost count.' 'She can't do addition,' the Red Queen concludes. Very likely this sentence would not have given Alice a bit of trouble if it had been written down" (Nilsen and Nilsen: 1978, 3-4).

PHYSICAL DISTANCE. As writer and reader may be separated by time, they also may be separated physically. In fact, the physical separation of the message originator and the message recipient is a condition under which most writing takes place.

Because the reader seldom has direct contact with the writer (who may be miles or years away), only one person writes at a time, so the writer receives little feedback on whether or not he is really communicating. Conversely, if a reader does not understand a piece of writing it is usually quite difficult for him to question the author about it. Therefore, the author of a message presented in written form must anticipate the questions a reader may have. He must also present his message clearly or it may not be understood. The clarity which results from care in writing and the anticipation of possible trouble spots is an important feature of good writing.

The ability to communicate over great distances, which traditionally has been available only through writing, has resulted in a leveling of dialectical differences in written English. Most regional variations in spoken English disappear when the written form of the language is employed. This standardization is due in part, of course, to the elimination of the phonological component in writing. All dialectical differences, however, are not phonological. Many of the lexical and structural elements peculiar to the English spoken in specific geographical areas are seldom found in writing outside of quoted dialog. *I'd just as leave stay*, for example (Johnston: 1978, 2C), a usage found in Utah English, is seldom seen in writing, even in Utah -not because it can't be written; it just isn't. The reason it doesn't appear in written form is that a more formal register, which excludes such regional usages, is called for in most expository prose.

SOCIAL DISTANCE. Situations which call for written English often call for a formal kind of English. A spoken *Here is the book*

you asked for becomes *Enclosed please find the book you requested* when put into writing. One of the reasons for this shift could be the physical and temporal distance between the writer and reader. It is often difficult for a writer to predict exactly who will end up reading a memo or report. It may be a colleague or it may be the boss. In the latter case, some social distance must be bridged.

The register of written communication intended for a broad, general audience is often raised to account for the social level of all possible readers. An invitation to an important social event (such as a wedding or a graduation) is almost always worded in the most formal way.

In addition to the distance between writer and reader, there is very often still another distance involved in much writing--that which the writer puts between himself and his work. The first person is rarely employed in serious prose, the more objective third person being preferred. This impersonal objectivity is another important feature of the written English expected in most professional and academic situations.

What the student of writing must realize is that different registers exist and that "the written language is a separate system with its own set of keys" (Bowen: 1972, 414). The registers used in most expository prose range from semiformal to hyperformal and are well above the usual level of a casual conversation. To be effective, the writer must become familiar with the appropriate register for the purpose at hand and its accompanying style, or his writing will not be acceptable. In many school situations, for example, "student writing is not expected to reflect a highly personal style. It must, rather, reflect common standards of form and style to a considerable extent. Teachers giving writing assignments usually assume these standards. The results have not always been encouraging" (Dykstra: 1978, 1).

A great many of the structural differences between spoken and written English may be attributed to this shift in register and the resultant writing style. A number of these differences (Eskey: 1975, 212-214) are presented here in a very abbreviated form. It is not just the occurrence of these features, but also the high frequency of their use that characterizes written English. They may occur in speech occasionally, but not to the extent that they do in edited expository prose.

Question Nominals
The question is whether Michelangelo was a painter.

Factive Nominals
That Michelangelo was a sculptor is a well-known fact.

Infinitive Nominals
For Michelangelo to come to Rome was the earnest desire of the Pope.

Gerundive Nominals
His having worked so tirelessly in Rome did not prevent his accepting another commission in Florence.

Nominalized Verb Phrases
Infinitive--*To paint your own portrait is quite a challenge.*
Gerundive--*Painting is good for one's peace of mind.*

Action Nominals
The rapid painting of the Italians surprised us all.

Abstract Nominals
We were puzzled by the sudden disappearance of our guide.

Relative Clauses
Restrictive--*The tourists who spend too much money should leave.*
Non-Restrictive--*The tourists, who spend too much money, should leave.*

Appositives (long)
Jones, who was a grammarian, was hanged first.

Participials
Jones, being a grammarian, was hanged first.

Inversions
The girl, I saw, was Mary. (Not *The girl I saw was Mary* but *I saw that the girl was Mary.*)
Seldom has John made such a mess of an exam. (*John has seldom made such a mess of an exam.*)

Familiar Terms Put to Misleading New Uses
However hard he tried, John couldn't

please Mary.

An understanding of the various differences between spoken and written English is important to both the teacher and student of writing. The need for organization and clarity, the many orthographic devices required in writing, the reduced tolerance for errors, the responsibility of editing, the different register common to much written English, and the distinctive structural features of edited prose must all be called to the attention of the student of English as a second language if he is to achieve an acceptable level of proficiency in the very involved task of writing English as a second language.

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In-Class Dynamics

(continued from page 4)

Compare "C" and "si" ("yes" in Spanish). There is also "nine" and "nein" ("no" in German). This recalls an instance when a student of mine in Taiwan was reluctant to accept the name "Faye," as this turned out to be a virtual homonym for two different characters in Chinese that mean "fat" and "bandit."

Ask the students to come up with words that begin with "C" with a "K" sound ("cattle," "cause," "call") and with an "S" sound ("cease," "Caesar," "cyst").

Compare "cartoon" and "carton," which I would classify as a minimal pair for vocabulary. (We are mistakenly apt to limit the minimal-pair notion to pronunciation.)

"H" Note that we say "an H" not "a H." Ask for words beginning with a silent "h.": "honor," "hour," "herb." Thence, discuss the merits/demerits of the honor system. A homonym for "hour"? The pronunciation of "Herb" when it is a name?

Ask for other words that end in "-or": "tumor," "color," "ardor." Large numbers of students are coming to the United States from Hong Kong, where British spellings have long been in vogue. Such students need to be reminded that American English eschews the second "U" in "humour."

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Humor operates at a very high level of linguistic sophistication. For a student to be able to understand a joke in another language requires considerable fluency. Thus, I am sponting not with humor per se, but with the language.

It becomes apparent that meaningful, dynamic language-learning activity can be generated within a class from the simple acronym "ETCH." The language teacher can spont to the nth degree using the language in the lesson of the day. Students of all persuasions enjoy this technique. I invite you to "spont whenever you want."

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The Strip Story

(continued from page 11)

halves of a sentence before going on to put the entire story together. Obviously, in this case the story should have fewer sentences with not more than a couple of simple sentences, if any.

In fact, the strip story can be an interesting way of introducing almost anything by simply loading the content of the story with those particular points of the grammar which are to be taught.

Follow up activities, such as putting the story on the board or a transparency, can be used to teach new vocabulary, grammatical points, etc.

The strip story is an easily-constructed, valuable teaching tool that can be geared to any level by tailoring the vocabulary, content, and length of the sentences and story, according to the objectives and needs of the class.

BOOK REVIEW

Life, Liberty and the Pursuit of Happiness
by Mary Ann Kearny and James Baker
Newbury House, Inc., 1978

Price $4.95

This reader is a group of eight essays on United States history from a social standpoint on a high intermediate level vocabulary and structure are based on Stage 6 of the Newbury House graded reader series with accumulative items as footnotes.

At the end of each chaper, this compact reader has, in addition to the usual multiple choice comprehension questions, completion exercises which require the student to select correct form and class words, a cloze passage which summarizes the reading and scrambled sentences and/or free sentence writing. A second section contains an outline of the reading and additional exercises for student discussion and writing. Instructors will find a good selection for both in-class and out-of-class work even if they decide to omit some exercises as not pertinent for a particular class.

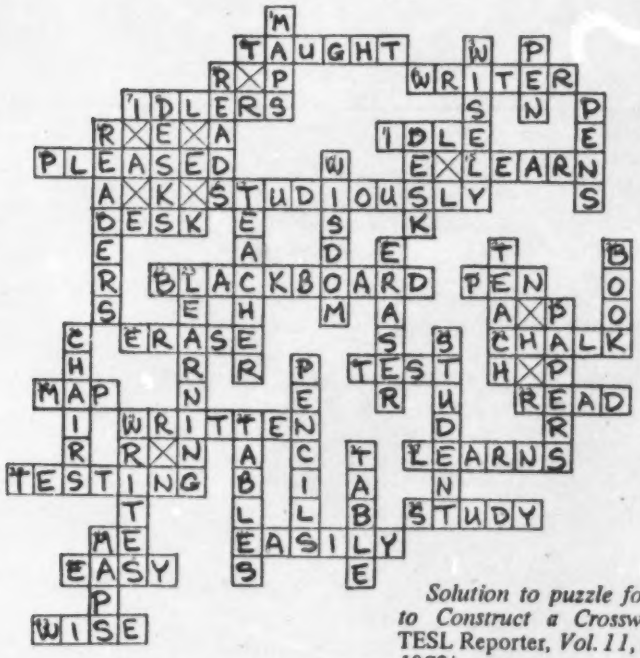
Although lacking literary style, the four-to-eight page essays, written in concise and informative sentences, contain much factual information about U.S. history, life, and government.

This is one of the few ESL reading texts that does not insult the intelligence of the mature student. Questions for discussion and composition require the student to think of the facts and interpret, or compare and contrast these with life here and elsewhere.

I would recommend this text for adult intermediate ESL classes, particularly those who wish to give a historical and social perspective of America, as it presents both sides of controversial subjects factually without observable bias.

ALICE C. PACK

CROSSWORD PUZZLE SOLUTION



Solution to puzzle found in "How to Construct a Crossword Puzzle," TESL Reporter, Vol. 11, No. 3 (Spring 1978).

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